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So wiste I me no other red  
 Bot as it were a man forfare  
 Unto the wood I gan to fare.  
 Gower, E. E. T. S., Ext. Ser., 81, Liber i, 108.

Inasmuch, therefore, as the phrase is a perfectly naturally developed one and was certainly used and occurs in received texts, I see no reason for cavilling with the usual reading, as *e. g.*, that of the Phillipps ms.

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TEXTS OF "CHAUCER'S FOLLOWERS."

To the Editors of *Mod. Lang. Notes*.

SIRS:—I beg to make known to your readers, especially to those teaching Middle English, the contents, so far as determined, of the volume *Gower: Chaucer's Followers*, which I have in hand for the Belles Lettres Series. From Gower I intend to print the story of Constance, text from Fairfax 3; other selections are not yet decided upon. From Lydgate, the Prologue to the *Story of Thebes*, extracts from the *Falls of Princes*, the *Dance Macabre* from ms. Selden supra 53, *Bycorno and Chichevache*, *New Year's Valentine*, *Invocation to Saint Anne*, and *Letter to the Duke of Gloucester*. From John Walton, extracts from the verse-translation of Boethius. From Charles of Orleans (?), selections from the English poems in ms. Harley 682, with the French from Royal 16, F. ii. From Hoccleve, the story of Gerelaus' wife, forming a pendant to the Gower and Chaucer stories of the innocent persecuted wife. Other selections not yet decided. Anonymous, etc., *The Eye and the Heart*, from ms. Longleat 258; the *Parliament of Cupid*, the *Lover's Mass*, and two Complaints, from Fairfax 16; also perhaps from the same ms. a doggerel but quaint poem, entitled *How a Lover Prayseth Hys Lady*; a love poem from ms. Tanner 346; *The Birds and Love* from Cambridge Gg. iv, 27; a *Lament of a Prisoner*, written in some MSS. as a continuation of Chaucer's *Fortune*; a procession of philosophers, from a Trinity College ms.; a love-poem by Lord Warwick to Lady Despenser; a *Reproof to Lydgate*, from Fairfax 16.

In the selection, I have endeavored to meet the needs of the teacher of literature by choosing with Chaucer in view, and to give to textual specialists more clues regarding well-known Chaucerian mss. by printing without punctuation and without alteration of final *-e*. This latter seems to me justifiable in a college textbook, inasmuch as it affords a class the opportunity of deciding for themselves those problems of Middle English which are usually decided for them by the editor. In no case have I attempted a "critical" text, although in the Walton and Lydgate extracts I intend to give some alternative readings in the footnotes.

Several of the longer works here represented are announced as in hand for the Early English Text Society; but I make no doubt that their accessibility in Messrs. Heath's series will be a convenience to students. Any suggestions will be gladly received.

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THE BRAZEN HORSE OF TROY.

To the Editors of *Mod. Lang. Notes*.

SIRS:—In Chaucer's *Squire's Tale* (F 209-213) the magic brazen horse is likened by one by-stander to the Horse of Troy, while another fancies it to contain armed men:

Or elles it was the Grekes hors Synoun,  
 That broghte Troie to destruccioun,  
 As men may in thise olde gestes rede.  
 'Myn herte,' quod oon, 'is evermoore in drede;  
 I trowe som men of armes been therinne.'

Virgil, as everybody knows, represents the horse as of wood. That in Guido da Colonna's *Historia Troiana* the horse is of brass was pointed out by Skeat (*Oxford Chaucer*, vol. 5, p. 377). The passage from Guido reads as follows: *consuluit in secreto vt fieri faciant in similitudinem equi quendam magnum equum ereum vt in eo saltem possent mille milites constipari*.

How did the original wooden horse become a brazen one for Guido, and possibly for Chaucer? A partial answer is furnished by Pausanias. He tells us that a brazen (χαλκοῦς) image of the horse stood in the Acropolis at Athens with Menes-